

The R.A.M. Club Magazine.

No. 39.

MAY, 1913.

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Three Years in South Africa.

BY H. SCOTT-BAKER.

I.

When a man crosses the seas and lives for some time in a foreign land, he is expected, when he comes back, to do some 'yarning.' So when I called to pay my respects to our genial editor he suggested that I should write something for the Magazine, and it seemed such a favourable opportunity to—as it were—shake hands *en masse* with my fellow club members and to express my pleasure at meeting them again after my travels: for besides doing an immense amount of work during these three years, I have sailed right round the continent of Africa, and have travelled up into the heart of Rhodesia and other places in the Colony, and I am sure an account of these travels and of the musical work done in South Africa will interest many.

Above our editor's head I noticed a pithy little placard hung on the wall, announcing that "Brevity is the soul of wit." That card seemed to ask me, "Is your story a long one?" Well, I don't suppose it will take three years to tell, and experiences which include baboon hunting, pianoforte recitals, canoeing among the hippopotami on the Zambesi and such-like, ought to make readable stuff, for there is plenty of variety.

I left on Christmas Day, 1909. I still have a vivid recollection of Waterloo Station, and of the people who saw the mail train off. The passenger list included a baron, two baronets, army officers, and loads of esquires, and I supposed Waterloo was going to

shew a picture of pomp and circumstance, brilliant conversation, haughty farewells, and all that sort of thing. But I was mistaken; the thing was so immensely real and personal. At the carriage door next to ours I noticed a youth in a faded overcoat, with the sleeves too short, a linen collar a bit frayed, a ready-made necktie all on one side. He did not seem to be talking to the person he had come to see off, but was looking blankly down the platform at the little knots of people. Presently some tears began to come, which he wiped away with the sleeve of his coat. The trying moment of parting had come, and I realised how much better it is to be the one who is leaving than the ones staying behind. Parting is always difficult, and the most merciful thing was when the whistle blew and the train slowly steamed out of the station. I remember too the last glimpse of Waterloo as we left; there was a crowd of people waving handkerchiefs, sticks and things, and it was then that I knew that I was leaving dear old London and my many friends, perhaps never to see them again.

We sped along through the fields of Surrey and Hampshire. It was the best day that December could give us; a sunshine made the countryside sparkle and helped to make gay what might have been a dismal event. Nothing can I remember in particular until after I had got on board, and then that was the quiet, almost imperceptible movement of the ship leaving the quayside. I was talking to my brother over the side; we had been talking for quite half an hour like this, when very gently it seemed we were separated and the huge vessel glided away with the tide out into Southampton Water, and my last sight of the Docks was of a little crowd of people silently waving to us and gradually fading away into the distance. I got up on the promenade deck and realized that I was quite alone on a huge liner. As we left the Homeland the sun was setting over the low-lying land to westward in a flood of colour, and on the other side was the uncertain dimness of approaching night made silver by the moon, whose rays danced on the silvered waters, making the scene picturesque and lovely.

Everybody does voyaging now, so it would be no novelty to describe in detail life on a liner; one is alternately lazy and gay, for friendships are soon made. It is in the Smoke Room where one talks and gets to know people. It is here that one notices two distinct types of personality; they are immensely interesting as a study. One is the man who makes money by saving it, the other is the man who makes it by spending it. You can tell them at a glance; they are both successful men, each in his own way. The first is a careful, slow and sure fellow, perhaps conservative in his opinions; he finds a good thing and stands by it always, he steadily increases his capital by saving some of his profits, and builds up a reputation for stability and surety and all that sort of

thing. The other is an adventurer who stakes long odds, a neck or nothing sort of fellow, who is never at home unless he is abroad. Advertizing and promoting some scheme or other, his self-reliance is phenomenal, and he spends money in as large a way as he makes it. Judging by his conversation, he never dreams of failures; it is always success, either because he is determined, or else because he never touches anything likely to be otherwise. As a musician I took to comparing my outlook in life with these others. Here was I leaving everything to go and work in a country I knew nothing about. Nothing was certain or fixed except my Cathedral appointment, and I reckoned that this would not be enough in a place where living is expensive. Then, as I realized I was not the first man to go abroad on 'spec,' I found that I was quite determined to be successful, and this conversation in the Smoke Room filled me with some determination to work for the cause of music in a land which I supposed was yet in its infancy as regards musical education.

I used to think on that outward bound liner of the part that the musician plays in educational work, how little he is understood, how Society represents him to be a person who ministers to the pleasures of others while in reality he is developing all the faculties of the student in the same way as teachers in other branches of education, and moreover adds another interest for the student in the appreciation of the beautiful in art. And if a musician fulfils all that is expected of him he will do an immense amount of pioneer work, and such work as only he can do. Success is a thing we expect, and we see that we get it, but to the artist this does not mean wealth so much as work which shews good results, and when we compare our work with other people's whose idea of success means a showy bank balance there are times when we can be pleased that we are Educationalists; for the man who makes money wants more and more, while we can go to bed at the end of a strenuous day tired and happy. And if the musician's lot is apart from company promoting, there is a feeling of greatness in making others share our opinions in art. I had many interesting conversations about art, and I always found men willing to exchange opinions on education, which to say the least about it is the basis of sociology, and although music does not seem to belong to this science, there is every reason why a subject which deals with the appreciation of the beautiful should find an important place in the curriculum, and people think this when you talk to them about it—try them.

After four days we arrived at Madeira, somewhere about breakfast time. I felt intensely patriotic when the band played the National Anthem as the Portuguese officials came on board, and I felt more British still when I found myself in charge of a girl who was one of our party going ashore. As we neared the

quay the atmosphere seemed stifling and close, as if we were getting near a volcano. The place seemed very dirty and greasy; the ox-carts have no wheels, but are drawn like sleighs over the cobbles. We visited the Cathedral and the market, being pestered by beggars all the way we went. I was surprised to find the Portuguese speaking such excellent English, but now that I have been all over the place and found English spoken everywhere it is not so much of a novelty as it was then. We bought all sorts of things and then returned to the ship.

Then there was that long run from Madeira to Cape Town, which though full of interest for me, being my first voyage, will scarcely bear writing up as readable stuff. We had many concerts and dances, and the sports which form so important a feature in a voyage were good fun, and I can remember on the last day of that year catching a sea-gull which flew on board. The same day we saw a whale which had gone to sleep, as these animals do, on the surface of the ocean, only to wake up as we passed, and after showing us his huge tail disappeared. One morning we saw two or three waterspouts in the distance; they looked like columns of cloud; we could see the splash of the column as it met the sea. These phenomena I have heard described as whirlwinds, and I have had it explained to me that it is the sea which is driven up in a column which disperses as a cloud high up in the air, but it looked to me as if it was the cloud which was descending.

On January 11th, 1910, we reached Cape Town. I turned out just before daybreak to see the wonderful sight of sunrise behind Table Mountain. It was a magnificent effect, the lights of the Town twinkled like stars, a beautiful orange glow was quickly spreading over the horizon, and added to this was the fierce strange flame of a bush fire on the mountain side. Table Bay, in my opinion, is a much finer sight than the Bay of Naples—I have seen both. I think the entry into Cape Town is most impressive, and I shall never forget this my first sight of the Colony I had come to stay in. On landing, the first thing I picked up was a horse shoe on the quay, a very good sign of luck, some people will say. I walked through Adderley Street and looked at the shops; the impression I had was that I was at a fashionable watering-place in England in the height of summer, with girls' faces sometimes black instead of white. I paid calls on the Minister of Education and others, including the Dean of Cape Town. I could not find Dr. Barrow Dowling, the organist there; I found afterwards that he had gone to England for the vacation. After luncheon at some place or other, I took a trip all round the mountain. It seemed hours long, the wind was hot and furious, the sun baked the energy out of me, but the sight to be seen from the top of the mountain was so grand and impressive that it

made one forget the discomfort of getting there. One sees the two oceans, the Atlantic and the Indian, with the bay full of shipping. There is nothing dreary or small; it is huge and bright and sparkling, and seemed to personify Colonial life, which is always sunny and happy.

We left Cape Town at daybreak the next morning, and after about thirty hours of coasting we arrived at Port Elizabeth, where I met my Dean, who was holiday-making there. Grahamstown is about 100 miles from here, so after spending the night in Port Elizabeth I took the train to my destination, passing through the Addo bush, where still there are many elephants, though they are seldom seen. The train jogged along, up and down hill and round corners, sometimes stopping at stations where only a shed was to be seen, with a few Kaffirs loitering about. After about seven hours in the train we came in sight of the pretty city of Grahamstown resting in the shadows of enclosing hills. I was met by some friends, including choir boys from the Cathedral, and after driving to an address which had been given me, I took stock of my belongings. I found I had landed up in this place with the noble sum of fifteen shillings, which was all I had by way of worldly possessions, and even then I was better off than some fellows who land in the Colony.

Grahamstown is on a branch line of the railway, and is the terminus. There are only two trains arriving and two leaving during the day. I arrived during the vacation; the place seemed empty. I had a feeling of crossing the globe to be dumped down in among a lot of wide streets and one-storey houses which were baked colourless by the sun and desolate with dust. All was quietness and absolutely, it seemed, lifeless; and yet this was the busiest educational centre in the Colony! There never seemed to be anyone about. I was interested in the ox-waggons, which seemed to come from anywhere and go nowhere in particular. All was a blissful, happy-go-lucky existence. Time was not measured by the unit as it was in the city I had just left. The Kaffir saying, "To-morrow is yet a day," seemed to haunt the place. I had no money, nobody wanted me to have any, but I wanted some; being a Scotchman, I wanted to be on the safe side! But nobody worried me about these things, everybody was most hospitable. I was rushed off to tennis parties, picnics and all the pleasurable things which make Colonial life so delightful. The only music I heard was the band on the rink; there fellows played the popular music of the dear old Homeland, which made me rather sentimental. For you may say what you like, it is *this* music which forms part of every-day life, and when you change one environment for another a link is forged by the reminiscences of the *bon camarade* of days gone by—perhaps never to return. Beethoven and Brahms do not do this for us. It is like compar-

ing a Browning poem with the "Referee"; we always find time for a glance at the journal, but the best of poets is generally put on one side for our serious moments, which somehow or other are very few.

A week of this idleness had frittered away before I realized that I had been there a week. The Dean had given me particular instructions not to do anything at the Cathedral till he came up from Port Elizabeth, I did not know why, at the time, and I thought it strange; there was a deputy playing on the first Sunday I was up there. But I found it all out when I met him at the station about a week after I arrived. We came straight up to the Cathedral; when we entered I was shown the many things of interest—for it is a fine building with many works of art—and although I had already been over the building it was like going over something quite fresh. I was led through the Chapter House to the Bishop's Vestry, when, quite by accident it seemed, we found ourselves at the High Altar, when my companion told me to kneel down. Then and there he invoked a blessing on my work in the Cathedral and in the city. From that time it seems that my work began in reality. The next day I was appointed to the staff of the Training College of Music. Students had by now flooded into the city. The vacation was over, and the "City of the Saints," as Grahamstown is called in the Colony, had sprung into its regular routine of activity, while I was apparently the busiest person in their midst.

(To be continued.)

The Royal Society of Musicians of Great Britain.

The year 1738 deserves to be remembered on account of a new development in connection with the profession of music in London.

The Haymarket then, as at present, possessed two theatres; it also boasted of a fashionable coffee house, established only two years before, named "The Prince of Orange," in commemoration of the marriage of William Prince of Orange with the Princess Mary of England. The new coffee house was the favourite resort of actors and musicians, and of numerous folk who delighted to rub elbows with those engaged in theatrical pursuits. One morning it happened that Festing the accomplished violinist, Weidemann the King's flautist, Vincent the oboist, and Dr. Maurice Greene, organist of St. Paul's Cathedral, met in a room on the ground floor looking on the street; gazing out of the window they were much attracted by the appearance of two delicate and refined looking lads, who were tending milch asses. Curiosity induced them to enquire as to the lads' identity and circumstances, when it was discovered that they

were the orphan children of a deceased brother musician named Kytch. He, an eminent oboe player, had come over from Germany and settled in London, where his talents soon obtained general recognition; lucrative engagements poured in upon him, but he had not sufficient strength of character to resist the fashionable and prevalent vice of hard drinking, with the result that one morning he was found lying dead on the pavement in St. James' market, probably overtaken by an alcoholic fit of apoplexy. Out of evil frequently comes good, and the above named professors took immediate steps to relieve the necessities of the orphan children. With the assistance of Handel and other notable musicians, they determined to establish a fund which should for ever be available to alleviate in some measure the distress caused by sickness, accident and infirmity, in the ranks of those who devoted their lives and talents to the profession of music.

On the 19th April, 1738, the new society was formally inaugurated, and on the 28th August, 1739, upwards of two hundred professional musicians signed the Trust Deed. The list of signatories includes the names of the most eminent men of the day, among them Arne, Boyce, Beard, Courteville, Carey, Chilcot, Dubourg, Hayes, Howard, Leveridge, Pepusch, Reading, Travers. The admission books of the Society prove that year after year the leading musicians of the time became members and supporters of the charitable institution. We find the signature of Cervetto, the first public performer on the violoncello in this country, who amassed a fortune of £20,000, and died in his hundred and third year whilst inhaling a pinch of snuff in Fribourg's tobacco shop in the Haymarket, a house and business still existing. Other names are Veracini the great violinist, Burney the historian, Tenducci, Storace, John Christian Bach, Mazzinghi, Cramer, Shield, Salomon, Callcott, Attwood, Horsley, Bishop, Novello, Potter, Goss, Turle, Macfarren, Sterndale Bennett, Costa, Prout. All these have passed into the beyond, but their good work survives; surely we ought to be proud to do something to perpetuate and hand on to succeeding generations the result of their efforts with increased efficiency.

Handel worked continuously for the Society by giving concerts, and finally bequeathed One Thousand Pounds to its funds. His example was followed by many, and at the present time £5000 are annually expended in relieving the necessities of musicians, young and old, who have fallen by the way; and in maintaining bereaved widows and orphans.

The profession of music, regarded as a money-making occupation, is a very uncertain one; it is the lot of very few to accumulate a fortune, like the violoncello player Cervetto; as a rule, musicians live from hand to mouth, and when misfortune's storms overtake them they find it very difficult to face the situation.

Young students who intend to make music their life work should at the age of twenty-one regard it as a matter of duty to become members of The Royal Society of Musicians. If their careers should prove prosperous and successful they will thank God that by their small annual subscriptions they are affording some assistance to their less fortunate brethren and sisters; on the other hand, should they ever need it, they will be able to rely upon sympathetic and ready help from the ancient and honourable Society of which they are members.

Having been a member of The Royal Society of Musicians for nearly half a century, and Honorary Treasurer for thirty-seven years, I am intimately acquainted with the details of its beneficent operations. The Society makes it a point never to publish the names of those it assists, but it is remarkable how many eminent musicians have participated in the benefits of the fund established in the Haymarket one hundred and seventy-five years ago.

WILLIAM H. CUMMINGS.

Mems. about Members.

Mr. B. J. Dale's new choral work, "Before the paling of the Stars," was performed at the Balfour Gardiner Concert at Queen's Hall on Feb. 11th.

Sir Alexander Mackenzie's monograph on "Liszt" ("Masterpieces of Music" series) was published by Messrs. Jack in February, and that on "Verdi" in May.

Mr. H. Scott-Baker, late of the Cathedral, Grahamstown, has returned to England. He contributes to this number of the *Magazine* the first of some articles recounting his three years' experiences in South Africa. Mr. Scott-Baker has completed a work on "The Composition of Music."

On Feb. 21st Miss Marian Jay gave a Violin Recital at Bechstein Hall.

The fourth Annual Concert of Mr. Leslie Mackay's Male Voice Choir was given in the Town Hall, Chatham, on Feb. 24th, among the artists being Mr. F. Percival Driver and Miss Edith Pennville. The programme included items by Sir Alexander Mackenzie and Mr. F. Percival Driver.

Miss Irene Scharrer gave a Pianoforte Recital at Bechstein Hall on Feb. 27th.

On March 1st and May 24th the Wessely Quartet gave Concerts at Bechstein Hall.

At Bechstein Hall Mr. Howard Jones gave two Brahms Recitals on March 4th and 11th.

The Streatham and South London String Orchestra, conducted by Mr. Sydney Robjohns, gave a Concert at Streatham Town Hall on April 8th. The solo artists were Miss Clara Butterworth and M. Emile Sauret. The programme included some songs by Mr. Montague Phillips.

Mr. Edward German's "Merrie England" was performed twice in April by the students of the Guildhall School of Music, on the first occasion at the school conducted by Mr. Landon Ronald, and on the second occasion at King's Hall, Covent Garden, under the direction of the composer.

The Hull Ladies Musical Union on March 13th presented to Miss Eleanor Coward a peridot and diamond pendant and peridot earrings on the completion of ten seasons' work as honorary conductor.

The Civil Service Orchestra gave a Concert, conducted by Mr. W. Frye Parker, at the Academy Concert Hall on April 23rd. Sir Alex-

ander Mackenzie conducted his overture, "The Little Minister," and the programme also included the second set of Sir Frederic Cowen's "Old English Dances." In place of Miss Carmen Hill, who was indisposed, Miss Ada Parker appeared at short notice.

Mr. Tobias Matthay gave a lecture on "The Teaching of Fundamentals of Technique and Touch" to the London members of the Music Teachers' Association at the Morley Hall on February 26th.

On March 8th Miss Ethel Barns and Mr. Charles Phillips gave a Concert at the Bechstein Hall, Mr. Percy Waller being the pianist.

The following works have been issued by Messrs. Joseph Williams, Ltd.: "The Child's First Steps in Pianoforte Playing," and "The Fore-arm Rotation Principles in Pianoforte Playing," by Tobias Matthay, and "Scales and Arpeggios," by Sydney Blakiston.

In connection with the Royal Philharmonic Society a Foundation Fund has been inaugurated, the trusteeship of which has been undertaken by Mr. Alderman and Sheriff E. E. Cooper, Mr. Charles E. Rube, and Mr. Edward W. Nicholls. Among the Directors elected at the last General Meeting were Messrs. Stanley Hawley, J. B. McEwen, and Myles B. Foster.

On April 9th the Tooting Graveney Choral Society, conducted by Mr. J. Percy Baker, gave its annual Concert at the Balham Assembly Rooms, the works being "The First Walpurgis Night" and "The Revenge." The soloists were Miss Olive Common, Mr. Cynlais Gibbs, and Mr. Leonard Hubbard.

Mr. Sydney Rosenbloom gave a Pianoforte Recital at Æolian Hall on April 15th, the programme including a Sonata for violin and piano and three piano pieces from his pen.

Two vocal Recitals were given at Bechstein Hall on March 12th and 13th by the pupils of Mr. Charles Phillips.

Mr. Frederick Moore gave a lecture on "The History of the Pianoforte" at the Ealing Conservatoire on Feb. 1st.

Madame Regan gave a Concert on April 30th at 52, Portland Place, W.

Among the works conducted by Mr. Douglas Redman at the Oratorio Services in Brixton Church were Elgar's "Dream of Gerontius" (Feb. 2nd), Gounod's "Mors et Vita" (Feb. 5th), and Dvorak's "Stabat Mater" (March 2nd).

Mr. Stewart Macpherson, at the request of the Committee of the Deutscher Musikpädagogischer Verband, contributed a paper to the International Music Teachers' Congress held recently in Berlin, upon "Musical Education in the United Kingdom." An interview with Mr. Macpherson in connection with "The Art of Listening to Music" appeared in March last in *The Daily News and Leader*, while two articles by him were published in the December and March numbers of the *Preparatory Schools Review* upon "Appreciative Music Study: its value as an Educational Factor."

Mr. J. B. McEwen's "Gray Galloway" was played at the Balfour Gardiner Concert on March 4th.

Mr. Allen Gill conducted a performance of Bach's Mass in B minor by the Alexandra Palace Choral and Orchestral Society on March 1st.

Mr. Edward German's "Merrie England" was given in concert form by the Bermondsey Settlement Choral and Orchestral Union on Feb. 20th.

Mr. H. L. Balfour conducted the 214th Smoking Concert of the

South London Musical Club on March 11th, the bulk of the programme consisting of choral numbers for men's voices.

An interview with Mr. H. Scott-Baker appeared in *The Musical Herald* for April.

Mr. W. W. Starmer's new cycle of Part Songs was performed at the fifth Dover Triennial Festival in April.

A biography of Mr. George E. Bambridge appeared in the April number of *The Organist and Choirmaster*.

On March 26th Mr. Edward C. Croager conducted a Concert by the Amersham Choral Society, the principal item of the programme being Elgar's "Banner of St. George."

Sir Frederic Cowen is writing his *Reminiscences*.

Our President.

Dr. W. H. Cummings is a native of Devon, having been born at Sidbury on August 22nd, 1831. In his seventh year he became a chorister at St. Paul's Cathedral, and afterwards at the Temple Church, on leaving which in 1847 he was appointed organist at Waltham Abbey. After some time he became a pupil for singing of J. W. Hobbs, whose daughter he married later; and in addition to the appointments he gained as a tenor singer in the Temple, Westminster Abbey, and the Chapels Royal, soon made a position for himself as one of the leading vocalists of the day, being engaged at the great Provincial Festivals, Birmingham, Gloucester, Hereford, etc. He also appeared in opera at the Gaiety Theatre, Drury Lane, and elsewhere, and in 1871 made a concert tour in the United States.

The share taken by Dr. Cummings in the musical life of this country may be estimated by the catalogue of his many activities. He was professor of singing at the Royal Normal College for the Blind, the Guildhall School of Music, and the Royal Academy of Music (1879-1896); he was Chorus Master and afterwards Conductor of the Sacred Harmonic Society; and from 1896 to 1910 he was Principal of the Guildhall School of Music, resigning the position for reasons of health. Besides these professional positions he has held others connected with the benevolent side of music, and has for years devoted much time and labour to the Royal Society of Musicians (in regard to which an article from his pen appears in this number of the Magazine), the Royal Philharmonic Society and the I.S.M. Orphanage, etc.

As a composer, Dr. Cummings has produced a cantata, "The Fairy Ring," some church music, numerous songs, and several part songs and glees, some of which have been successful in gaining prizes. His output as a *litterateur* includes books on "The Rudiments of Music," "A Biographical Dictionary of Musicians," "Life of Purcell," "God Save the King," "Dr. Arne and Rule Britannia," numerous lectures before various bodies, and many articles in Grove's Dictionary, the Dictionary of National Biography, and in musical periodicals. He is the happy owner of a valuable library, in which are many rare and interesting works. In 1900 he received the degree of Mus.D. *honoris causa* from Dublin University, and he is also F.S.A. and Hon. R.A.M.



Photo by F. Collas.

DR. W. H. CUMMINGS.

Club Doings.

On March 8th there was a combined Social Meeting in the Academy Concert Hall of the R.A.M. Club and Union, which brought together nearly two hundred members and friends of the two bodies. Sir Alexander and Lady Mackenzie received the guests on their arrival. The following programme had been arranged, the performances meeting with warm acceptance :—

Pianoforte Solos ... Toccat and Fugue in D minor ... *Bach-Tausig*
 (a) "Des Abends" }
 (b) "Ende vom Lied" } *Schumann*
 (c) "Traumeswirren" }

Miss JOHANNE STOCKMARR.

Songs ... (a) "Twa Sisters o' Binnorie" *arr. by Arthur Somervell*
 (b) "I love the jocund dance" ... *H. Walford Davies*

Mr. FREDERICK RANALOW.

Pianoforte Solos ... (a) Phantasistück Op. 11 ... *Stenhammer*
 (b) "Papillon" *Fini Henriques*
 (c) "At your feet" } *Grieg*
 (d) "From the Carnival" }

Miss JOHANNE STOCKMARR.

Songs ... (a) "L'Adieu du Matin" *Pessard*
 (b) "The Women of Inver" *Loughborough*
 (c) "The Crocodile"

Old English, arr. by Fuller Maitland

Mr. FREDERICK RANALOW.

New Music.

Carse, A. von Ahn. "The clasp of a hand," Song ... (Schmidt.)
 "O tender sleep," Song
 "One by one," Song

"Evening Song," for violin and pianoforte ... (Augener Ltd.)

Minuet and Trio

Foster, Myles B.

"I love to hear the story," Hymn-anthem ... (Novello & Co.)

Grant, Louisa H.

Song without words for violin and pianoforte ... (Weekes & Co.)

Harding, Dr. H. A. Score Reading Exercises for

Examinations of the Royal College of Organists

Maunder, J. H.

"Lord, Thy children," Hymn-anthem ... (Novello & Co.)

Seed, Harper. "As the rain cometh down," Anthem

Starmar, W. W. A Cycle of Songs for S.A.T.B.

1. "Queen and Huntress"

2. "Waken Lords and Ladies gay"

3. "Pack, Clouds away"

4. "Twilight time"

West, John E. "Light's glittering morn," Anthem (Novello & Co.)

"Hosannah we sing," Hymn-anthem

Magnificat and Nunc Dimittis in B flat

Organ Recitals.

Cunningham, Mr. G. D., at City Hall, Hull (February 27th); at St. Dunstan's in the East (March 15th); at the Albert Hall (April 22nd); and at the Alexandra Palace (April 6th, 13th, 20th).

Gardener, Miss Winifred, at Stratford Congregational Church, E. (Feb. 13th, March 9th, and April 17th); and at East Ham Congregational Church (March 12th).

Gostelow, Mr. Fred, at Luton Parish Church (May 1st and 7th); at Woolwich Town Hall (May 8th), and at St. Stephen's, Walbrook, E.C. (May 14th, 21st, and 28th.)

Phillips, Mr. Montague F., at Esher Parish Church (March 23rd).

Richards, Dr. H. W., at Luton Parish Church (May 6th).

The Interpretation of Organ Music.

On behalf of the Royal College of Organists a lecture was delivered on April 12th, in the Board Room of the Central Station Hotel Newcastle, by Dr. H. W. Richards, F.R.C.O. J. E. Jeffries, Esq. F.R.C.O., the organist of Newcastle Cathedral, presided.

Dr. Richards began by observing that no instrumental performer was faced with such practical difficulties as the organist, owing to the vast differences in the mechanism, calibre, and other qualities of the various organs he was called upon to play. In the matter of technique in playing, it was important for the student to realize that modern organs required flexibility and lightness of touch. These virtues were best cultivated by pianoforte practice. The accomplishment, of course, brought its own danger of excess, but agility and suppleness of finger and arm were primary essentials—the lack of them had a bad influence also on the player's interpretation, causing nervousness and self-consciousness. The lecturer then showed, by an amusing quotation from a musical paper, with what awe S.S. Wesley's Fugue in C sharp minor was regarded in 1836.

On the use and management of stops, Dr. Richards deprecated the modern tendency to prostitute the dignity of the organ to theatrical and realistic effects. Great works should be broadly interpreted, the player exercising self-control and judgment, avoiding "snappy" registering or extravagance of kaleidoscopic variety. The older organ music, down to Mendelssohn's, was but scantily supplied with directions for expression, and all the more was left to the taste of the player, who was not in the least obliged to comply with the directions of Bach's modern editors. The lecturer then dealt in detail with the tendencies and characteristics of several organ composers. The modern French school (Guilmant, Widor, etc.) gave more copious directions; Merkel, Reger and Rheinberger were far more sparing. Karg-Elert was sometimes very particular (and not always very happily so), sometimes gave no hints at all. Stop-changing should be governed by a definite aim; and to break a phrase by it, which some players seemed to think a mark of originality, was nothing but a deplorable trick. Organists should avoid playing down to an audi-

ence. Trash could be eliminated from programmes and yet plenty of good variety be secured.

In fugue playing, clearness was the main object. Many players sacrificed this by taking the pace far too fast. Irregularity of time was a too common fault, either by clipping "rests" or by inserting them unwarrantably, when the flow of music was interrupted for drawing a stop. Steadiness of pace was too little regarded, and barbarous liberties were taken with Bach, comparable to the recitation of a great speech from Shakespeare in a tone and manner suitable to an "Ingoldsby Legend." The organist should remember that he is playing in a large and echoing edifice and that the hearers are at a distance, and should therefore adapt his speed to these conditions. The pedal passages, being the slowest to "speak," should decide the *tempo* of the whole piece. The difference between the slovenly executant and the genuine artist lay in the latter's attention to minutiae of detail. Organ players should beware of exaggeration in *accelerando*, *rallentando*, etc. For *rallentando* a well-managed *allargando* was a very welcome substitute, especially in the last cadential bars of a fugue. *Tempo rubato*, in its proper sense, was admirable; for instance, in some of Bach's fantasias and some of Karg-Elert's works, or the opening cadenza of Rheinberger's F minor Sonata; but it should be used very sparingly, and, of course, never be allowed to mar the rhythm or general "swing" of a piece, which should be most steadily maintained in order to keep the hearer's interest and lead it up to the climaxes.

In the player's individuality lay one of the greatest charms of his performance, and this became apparent in his interpretation of the piece. But before thinking of interpretation, a student had to do a good deal of preliminary work. He must study the piece, first as a whole, considering its form, character, style, period, etc., then in detail, noting points of phrasing, variations of tempo, etc.; decide at once on the correct fingering of intricate passages, and adhere to it; memorise the complicated portions, as a safeguard against nervousness, or in case of an awkward turning-over or stop-changing.

For power and interpretation the wider a man's general culture and knowledge was the better was he equipped for forming his conception of a work with sympathy and intelligence. Organists had a heavy responsibility upon them to uphold the loftiest aims and achievements of musical art, especially in out-of-the-way country districts.

Dr. Richards concluded with a warm appreciation of the new edition of Bach's works by Widor and Schweitzer, and Sir Hubert Parry's recent "Life of Bach."

The lecture was interspersed with numerous illustrations on the pianoforte of the various points discussed, including the first movement of Rheinberger's E flat minor Sonata.

Presentation to Mr. Fred Gostelow.

Last January a presentation was made to Mr. Fred Gostelow during the interval of a Concert by the Luton Choral Society.

Mr. G. H. Ordish, one of the Hon. Secretaries, said that during

the past fourteen years Mr. Gostelow had been their Conductor, and had given them a very great deal of sterling work. There was a great deal of work attached to such a post, although of course there were some advantages. He thought the Choral Society might fairly claim that during the past fourteen years it had done an immense amount of work to stimulate and uplift music in the town, under the leadership of Mr. Gostelow. It was felt by the Committee that the time was ripe for a testimonial to be presented to Mr. Gostelow, and in order that it should be of a thoroughly comprehensive nature, a circular was issued to subscribers and chorus. The response was most gratifying, and they would all agree that Mr. Gostelow thoroughly deserved their tribute.

The Mayor of Luton (Mr. H. O. Williams) expressed his pleasure at the honour of being chosen to make this presentation to Mr. Gostelow. Mr. Ordish had told them what good work he had done for the Choral Society these many years, and he thought it was very fitting on their part to make him this testimonial. They in Luton were very much indebted to Mr. Gostelow. They were indebted to him in respect of the many pleasures he had given them by his wonderful skill on the piano. They had listened with delight from time to time to the recitals on the organ he had given in the various churches of the town. They were not only indebted to him in that way, but they must recognise that by his teaching, practice, and example he had done much for the art of music in Luton. There were a good many things which they were proud of in Luton,—their commerce and expansion, but they were also proud of their fellow-townsmen, Mr. Gostelow. He was sure that every one must recognise that he was not only their chief artistic asset in the town, but that he was also a thorough good fellow. In presenting Mr. Gostelow with a handsome silver rose bowl, suitably inscribed, and a cheque for £45, the Mayor said that the gift was quite out of proportion to the value received from Mr. Gostelow. The inscription on the rose bowl was as follows:

“Presented to Mr. Fred Gostelow, A.R.A.M., F.R.C.O., A.R.C.M.,
by subscribers and members of the Luton Choral Society,
as a token of esteem, January 1913.”

In returning thanks, Mr. Gostelow said he was deeply grateful for their gift. His work with the Choral Society had been very happy. They had had some splendid moments together, and it would not be right for him to accept all the kind things the Mayor and Mr. Ordish had said without recognising on his part the splendid help he had always had from the officers of the Society. He thought that no man could have had a better Committee to work with than he had had all through these fourteen years. They had always been willing to try to advance the interests of the music of the Society. They really had done a great deal of work these last fourteen years, and had introduced many notable works to the town. His connection with the Society was much longer than fourteen years. When he was a small boy, his mother subscribed to it, and he used to be brought to the concerts conducted by his predecessor. Later on he was made a member of a Committee, and then fourteen years ago, he became Conductor. It had been a very happy time, and he was most grateful to all of them.

Obituary.

JOHN THOMAS.

It is with regret that we record the death of Mr. John Thomas (Pencerdd Gwalia) which occurred on March 19th at the advanced age of 87. A native of Bridgend, Glamorganshire, where he was born on March 1st, 1826, John Thomas very early showed musical talent. It is rather remarkable that his early love was not the harp, with which he won such fame in after life, but the piccolo, on which he was an expert performer at the tender age of six, playing in a band, of which his father was also a member. When the band was no more his father bought him a harp, and the boy at once took to the instrument with such enthusiasm that when he was eleven he succeeded in carrying off the chief prize at the Abergavenny Eisteddfod, although he was the youngest of the competitors. This success determined the course of his future life. Ada, Countess of Lovelace, Lord Byron's only daughter, became his patron, and owing to her assistance he was able to study for six years at the Royal Academy of Music, where he became a boarder, wearing the uniform which in those days was the garb of the boy students of the Academy. His masters were Balsir Chatterton for the harp, C. J. Read for the pianoforte, and Charles Lucas, and subsequently Cipriani Potter, for theory and composition.

It was in 1840 that he entered the Academy, so that his connection with the Institution extended over the long period of nearly seventy-three years. He worked very hard, rising at four o'clock in the morning in order to practise, and many of his compositions, including a harp concerto, a symphony, some overtures, and quartets, and two operas, were performed at the Academy concerts. From 1851 he began a series of Continental tours which extended over ten years, and in the course of which he played before several crowned heads with pronounced success. Subsequently he gave for many years an annual harp concert in London, in which he was assisted by a number of his pupils.

In 1861 John Thomas was invested with the title of “Pencerdd Gwalia” (“Chief Minstrel of Wales”) at the Aberdare Eisteddfod, and at the Chester Eisteddfod of 1866 his services to the music of his native land were further recognised by the presentation of a purse of 450 guineas, amongst the subscribers being the late King Edward VII., then Prince of Wales. On the death of Chatterton in 1871 John Thomas was appointed Harpist to the Queen, and in the same year he founded the Welsh Choral Union, which existed for six years under his conductorship. At this time he collected a sum of ninety guineas for the purpose of defraying the fees of the Academy for three years of some deserving Welsh student, and Miss Mary Davies was the recipient. In order to make the scholarship permanent, Thomas collected a sum of a thousand guineas, and the John Thomas (Welsh) Scholarship was duly founded in 1883.

Mr. Thomas was a Professor of the Harp at the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music. He was associated with most of the prominent societies, including the Philharmonic Society, the Royal Society of Musicians, and the Musical Association, and was also a member of the Academies of the

Società di Santa Cecilia, Rome, and of the Philharmonic Society of Florence. He was the author of articles in Grove's Dictionary and various periodicals, and delivered several lectures before different societies. As a linguist he possessed remarkable gifts, speaking in addition to Welsh and English, French, German, and Italian. As a performer he stood in the front rank of his time, while he was an accomplished teacher and a modest and cultured gentleman. Although for the last two or three years he had retired from the active pursuit of his profession, the advance of years seemed to have but little effect on his slender, upright form, so well-known a figure in London concert rooms.

The funeral of Mr. Thomas took place on March 25th, at Highgate Cemetery. A service, held at St. Mark's Church, New Barnet, was attended by Sir Alexander Mackenzie, Mr. Charles Gardner, representing the Philharmonic Society, and Mrs. Mary Davies, representing the Cymmrodorion Society.

Our Alma Mater.

Only two novelties appeared on the programme of the Chamber Concert given on February 17th. These were a Fantasy for Violoncello, by Gilbert B. Bolton; and two four-part songs, "Rise, beautiful dawn" and "Now is the month of Maying," by Miss Eirlys Lloyd-Williams. The Fantasy was played by Mr. Cyril Latham and the composer. Miss Eleanor Evans sang "Spring had come," from "Hiawatha"; and Mr. Robert Pitt rendered two of Korbay's Hungarian Folk-Songs. Miss Elsie Spencer took the violin solo part in Vivaldi-Nachéz's Concerto in G minor for strings and organ; Miss Catina Pandos gave a performance of Chopin's Bolero (Op. 19); and there were also renderings of part of Mendelssohn's Octet (Op. 20) and Arensky's Trio in D minor, amongst other selections. Mr. Howard Clarke played Beethoven's 32 Variations in C minor.

On February 26th Dr. Eaglesfield Hull gave a lecture-recital on Sigfrid Karg-Elert, for the benefit of the Students' Aid Fund, Dr. H. W. Richards being in the Chair. Dr. Hull remarked that Karg-Elert was not himself an organist, though he wrote for the instrument with acumen and insight, and it might be claimed for him that he had brought the organ up to the level of modernity with any other branch of music. We found in his organ music passages as delicate and impressionistic as anything in Debussy; there is all the nobility of Elgar, with the luxuriant texture of Richard Strauss. Many of his melodies are written on the twelve-note scale, while much of the harmony is based upon the tonal system. As a harmonist he is undoubtedly in the first class, and his cadences especially are all striking, beautiful, and original. In the direction of rhythm and form, he is a bold innovator, writing quite naturally in such times as 11-8, 7-8, etc. Compared with preceding organ composers, he may be said to have almost forsaken the fugal form, but when he does write in this mould it is always in a most expressive style. His music ought to be listened to with an open mind, away from any impressions formed by music of Bach, Mendelssohn, or even Reger. Dr. Hull concluded by playing a number of Karg-Elert's pieces, including the choral prelude

on "Nearer, my God, to Thee," the chaconne and choral in B flat minor, and the variations from the Passacaglia in E flat minor, the programme being prefaced by some brief analytical notes on each item.

The programme of the Chamber Concert held in the Hall of the institution on March 12th opened with a rendering of Saint-Saëns' Fantasia, Op. 124, for harp and violin, by the Misses Hilda Cotton and Constance Newell. Three of the Principal's songs—"Spring secrets," "Spring is not dead," and "Summer at last"—were sung by Miss Mina Williams. Mr. David Cooper played D'Albert's arrangement for the pianoforte of Bach's organ Passacaglia. Mr. Darrell Fancourt sang "Nicht mehr zu dir zu gehen" and "Verrath," by Brahms, and Miss Margaret Bernard gave a rendering of Boccherini's violoncello Sonata in A. The first movement of Mendelssohn's Trio in D minor for pianoforte, violin and violoncello was performed by Master Egerton Tidmarsh, Miss Winifred Small, and Master Tito Barbirolli. Lull's "Bois épais" was sung by Mr. Raymond Ellis, and Mr. Willie Davies played Hubay's "Der Zephir." Two of Dvorák's Biblical Songs, "Turn Thee to me" and "By the waters of Babylon," were sung by Miss Katie Simpson. The concert concluded with a rendering by Mr. Vivian Langrish of the Variations and Finale from B. J. Dale's Sonata in D minor.

At the Orchestral Concert given at Queen's Hall on March 19th, only one student, Miss Morfydd Owen, came forward as a composer, presenting two songs, "By the lone Seashore" and "Beatific Sea"; Miss May Purcell was the vocalist. Miss Frances Klein performed César Franck's Symphonic Variations for the pianoforte, and Miss Kathleen G. Petts rendered the Paganini-Wilhelmj Violin Concerto in D. Miss Ella Caspers gave the air, "O love! from thy power," from Saint-Saëns' "Samson and Delilah," and Mr. Robert Pitt sang the air, "Ella giammai m'amò," from Verdi's "Don Carlo." The first movement from Beethoven's Piano Concerto in E flat was played by Mr. B. McCara Symons. Other performances were Dvorák's "Waldesruhe" for the violoncello, by Miss Eileen Woodhead, Liszt's "Todtentanz" for the pianoforte by Miss Catherine Hogg, and Miss Evelyn Langston's singing of Félicien David's "Les Couplets du Mysoli."

The orchestra, under the control of the Principal, Sir Alexander Mackenzie, played the accompaniments. The Concert was prefaced by a performance of the Dead March in "Saul," played *in memoriam* of the King of Greece. In commemoration of the birth centenary of G. A. Macfarren, his Overture, "Chevy Chase," was given. The following tribute to the composer was printed in the programme:—

"The authorities of the Royal Academy of Music could hardly let pass without notice the centenary of the birth of one who was so long and honourably connected with the Institution. It is unnecessary in this place to relate the simple biographical details of George Macfarren's life—a career which was one long and manful struggle against hopeless odds—but it is as one of the greatest of teachers that we hold him up to the admiration of the world. He entered the

Royal Academy of Music as a student in 1829, learning first from Charles Lucas and afterwards from Cipriani Potter. He studied for seven years, and after a twelvemonth of struggle in the outside world was appointed Professor of Harmony at his *alma mater*. Shortly afterwards he became acquainted with Dr. Alfred Day, who had evolved a theory of Harmony based upon Nature's scale. A treatise embodying these views was published in 1845, and Macfarren appended to the preface a letter of approval. The fact that he was giving adhesion to 'new-fangled' ideas brought him at once into conflict with the authorities of the Academy. The difficulty, however, was surmounted in a short time, and Sir George was back at the old school, never to leave it again while life lasted. But fifty years later nearly all the students in the Academy and a large proportion outside it were receiving their theoretical education through the medium of the once-despised system of Dr. Day. Its sturdy prophet, despite all obstacles, raised himself to the position of the finest living teacher of music, and in that capacity his influence will be deep and long-enduring. If the affectionate remembrance of former pupils is any criterion—as it surely is—these words of ours are but the barest truth. It is by the honest and unselfish devotion of such men that a school becomes pre-eminent: they are its piers and buttresses, little regarded, it may be, by the world at large; yet the whole edifice depends on their tenacity.

The overture to 'Chevy Chase,' performed to-day, is one of the earliest of Macfarren's works, having been written and produced during his student days, in 1836. It received the approbation of such diverse contemporary authorities as Wagner and Mendelssohn, and is still popular."

Academy Letter.

His Royal Highness the Duke of Connaught paid his first visit to our new premises on May 20th. Our President was received by the following members of the governing bodies:—Lord Strathcona, Lord Kilmorey, Sir William Bigge, Professor Sir James Dewar, Mr. Charles Adeane, Mr. Charles Mortimer, Mr. Saxton Noble, Mr. Leo Schuster, Mr. Walter M. Scott, Mr. George G. T. Treherne, Mr. Robert Ward, Mr. Oscar Beringer, Mr. F. G. Fitch, Mr. F. King, Mr. T. Matthay, Dr. H. W. Richards, Mr. Hans Wessely, the Principal, and our Chairman, Mr. Alderman and Sheriff Cooper.

His Royal Highness made a complete tour of inspection of the building, and showed the utmost interest in every department of the Academy's Work.

On arrival at the Concert Hall, Mrs. Threlfall, to whose generosity the Academy is ever grateful, was presented to His Royal Highness, as were also Mrs. Cooper and Lady Mackenzie.

On leaving the building our President expressed the hope that he might be able to present the Prizes and Awards gained by the students this year.

Four Exhibitions, in memory of the late Mr. D'Oyly Carte, have been presented to the Academy; they are open to members of the Operatic Class. The first recipients are Raymond Ellis, Robert Pitt, Alfred Mendes, and Leonard Hubbard.

Mr. Victor Booth has been appointed a Professor of the Pianoforte. A performance of "As you like it" (Forest Scenes and Act II. Scene 3) and "Dream Fancies" (Wynn Miller) was given by members of the Dramatic Class, under the direction of Mr. Acton Bond, on April 29th and 30th, in the Academy Concert Hall.

The Organ Recital, Chamber and Orchestral Concerts, are referred to elsewhere.

The following Prizes have been awarded:—Charles Mortimer Prize, Louise M. H. Winter; Goldberg Prize, Elsie Gould; Sterndale Bennett Prize, Harriet Cohen; Edward W. Nicholls Prize, Harriet Cohen; Rube Prize, Lesbia Harrison, Constance Newell, Herbert Brine, and Margaret Bernard.

Several Scholarships fall vacant in September. Particulars will be published shortly. Any information respecting the same may be had of Mr. F. W. Renaut.

W.H.

The R.C.M. Magazine.

The outstanding feature of the last issue of the *R.C.M. Magazine* is the Director's address, delivered to the College Students on January 9th. Sir Hubert Parry has taken for his text the capacity for getting enjoyment out of things, and his address, expressed in characteristically breezy terms, is well worth thinking over, especially by that far from small section of the community which finds itself bored on the smallest provocation. As he says "keenness is one of the next fortunate gifts a man can possess—ininitely more fortunate than the inheritance of untold millions." Another interesting article is that by W. H. Kerridge on "Music on the Continent," and an excellent number is completed by articles on Wagner, by news about Collegians, by the Report of the R.C.M. Union Meeting, and other items.

Future Fixtures.

SOCIAL MEETING (Ladies' Night), June 18th, at 8 p.m.

ANNUAL DINNER, Saturday, July 19th, at 7 p.m.

Notices.

- 1.—"The R.A.M. Club Magazine" is published three times a year—about November, February and May—and is sent gratis to all members and associates on the roll. No copies are sold.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.